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CULTURAL ONLINE MAGAZINE

VOL-1 ISSUE - 57
JUN 03, 2022

http://bit.ly/INKochi

INK OCHi

FIRST OF ITS KIND FROM KERALA

57

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- Amazing to Know
- Poem - IMAGINE
- Book - The Marriage Portrait

JOURNEY IN GLASS

Artist **LAYNE ROWE**

CULTURAL eMAGAZINE
INK OCHi
FIRST OF ITS KIND FROM KERALA

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Editor's Note

GLASS ART FROM PAST TO PRESENT

The history of glass dates back to old times and it has an important place in art. People learned to produce glass at the beginning of civilization and therefore it plays an important role in the human society and in development of the history of culture. Through the whole history of humanity, the glass was used in many fields of life. The usability of glass in artistic works, architecture and aesthetic industry arises from it's decorative characteristics. Accordingly, the glass is primarily used in the formation of daily products and aesthetic art works.

As it is known, glass has specific decorative properties and it has an important place in art. According to aesthetic perspective, the glass has an ability to express the game of light that involves all colours of rainbow exactly. The light makes the glass more attractive with various colors through existing in it and getting through from inside of it. The glass attracts attention with its transparency and smoothness.

Although there have been only small part of aesthetic glass products of south countries, the craftsmen of Muslim countries developed these methods and made productions of this art in the countries they lived in. In Egypt and Syria where Muslim era reigned, there are products made of blown glass. In the era of Fatimid the products similar to mountain crystal such as figured and colourful lamp, figured wineglass and goblets and containers to keep smell were designed and started to be produced (Carboni & Sabah, 2001).

In 13th and 14th centuries brilliant chandeliers that were produced in Syria for big mosques are very famous. Ottoman Turkey became famous for their small glasses made of colourful glass named as “the eye of a nightingale” (Yazar & Aslan, 2013).

Happy Reading...!!
Varghese T. Thomas

Complex
Diverse
Intricate

Layne Rowe is an extremely gifted glass artist whose approach to colour, form and surface pattern has evolved radically. Layne's journey in glass began in 1994 during his degree course in 3D design at the University of Central Lancashire. >>

JOURNEY IN GLASS

On graduating he worked at London Glassblowing for a number of years before moving to Brazil where he set up a glass studio before rejoining Peter Layton. He currently makes work from his own studio in Cambridgeshire still placing the necessity to work with fellow artists.

Layne’s work has been widely exhibited around the world, notably in the V&A’s ‘Power of Making’ exhibition. During 2014 he showed alongside Grayson Perry and Alexander McQueen in “Subversive Design”, at Brighton Museum and Art Gallery.

In 2015 Layne won the Design Award Bavarian State Prize for his cane overlay technique. On consecutive years he has shown in Collect at the Saatchi Gallery and then Somerset house in 2020. >>

JOURNEY IN GLASS

QUILL & INK

Inspired by his love for birds. Sculpted feathers with light, delicate detail have lead to large scale wings named ‘Pure Intensions’ and his Quill n’ Ink series, comprised of a set of five different feathers with different coloured ink, underlined with a poem.

Layne reverts to child hood memories for inspiration. where his love for birds began and Wishing for the ability to fly with the power of vision.. Sculpted feathers with light, delicate details have lead to large scale wings named (Pure intensions) and his Quill n ink series underlined with a poem. >>

JOURNEY IN GLASS

QUILL & INK

The soldier
An Eagle Feather
Using the enemy's blood as ink
He writes of war

A mother
A hens Feather
Using sweet pink ink
She writes of love

A mourner
A ravens Feather
Black despairing ink
He writes of death

Myself
A poetic Blue phoenix
He writes with dreams
Dipped in imagination
And create a better world

A Beauty
A Swan feather
With Dazzling White ink
She writes of this repulsive world

>>

JOURNEY IN GLASS

ORNITHOLOGY

‘A fascination and love for birds started early in my life, when experiencing the release of trained pigeons.

The experience of seeing these birds take flight has stayed with me. This collection is based on some of the most remarkable and colourful birds from all over the world.

What intrigues me is that their feathers have evolved for all kinds of purposes; flight, insulation, camouflage and for the courtship display. >>

JOURNEY IN GLASS

WOVEN

Layne’s ‘Woven Forms’ are inspired by the Devon coastline and have been evolving for several years.

This series of work is a result of intricate layering of different pre-made coloured canes around a molten form that is twisted and, when cold, cut into with a diamond wheel, to reveal vibrant colours beneath the surface.

The effect is like water over precious stones or the rock with its glimmering colours beneath reflecting natural growth and corrosion.

Mandala
Geometric pattern carved into the exterior, encases the infinite structure within, creating a sense of wholeness. >>

JOURNEY IN GLASS

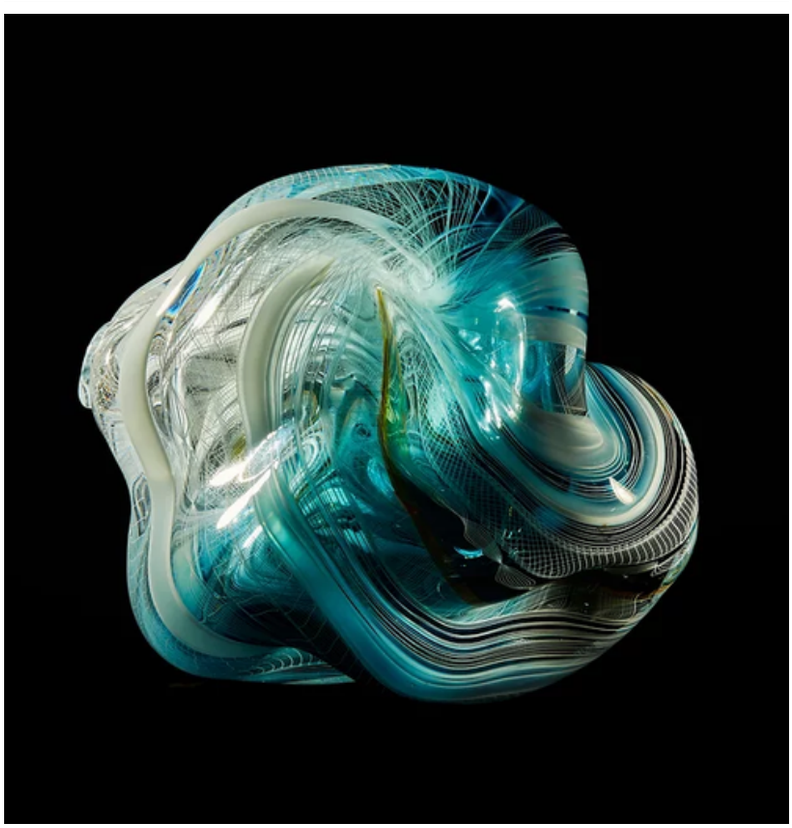
NEW HORIZON

Inspired by the vast dreamy fenland skies, Layne is using double colour fades and intricate cane work.

These pieces combine examples of ancient and modern glass techniques with a fresh execution.

Layne interpretation has resulted in cloud like forms with subtle colour applications while still achieving his style of detail that entices repeated viewing again and again. These are my dreams blowing in the wind and reflected in the skies.

>>



JOURNEY IN GLASS

HARDWARE

Many of us live in a world full of anger and conflict, my work is an advocate for the alternative..... Using glass as a seductive and fragile medium to provoke thoughts and contemplate social issues.

I have used traditional techniques and forms used in combination with contemporary ideas. The results are a transition from horrific objects into beautiful art forms.

The translations of the weapons I have chosen to replicate have been accurately hand sculpted with definite precision which captures the quality and character of each piece. Floral symbols have been carefully considered and placed in strategic positions to promote peace. >>

JOURNEY IN GLASS

OPURIS

One of twelve baskets that fed the 5000, part of the Woven forms.

Layne's 'Woven Forms' are inspired by the Devon coastline and have been evolving for several years.

This series of work is a result of intricate layering of different pre-made coloured canes around a molten form that is twisted and, when cold, cut into with a diamond wheel, to reveal vibrant colours beneath the surface.

The effect is like water over precious stones or the rock with its glimmering colours beneath reflecting natural growth and corrosion.
'I enjoy observing people's reactions to my work, everything is up for interpretation, my work is diverse and complex and sometimes subversive. It invites you to look again and again.' >>

JOURNEY IN GLASS

LOVE LOVE

Made by Glass Artists Layne Rowe and Andy Collins

As a child I grew up being part of a local boxing club where my Dad was a trainer.
It was enjoyable physically and very rewarding mentally, finding control and discipline and gaining empathy for the sport.
A sport with fine traditions that has many shades of interpretation.
Respect should be given for it, without question.

Twenty-five years later, when I took a marker pen and inscribed LOVE on each glove, my Dad and I shared a nod, with a moment of understanding to what the gloves now represented.

Each glove was casted in plaster to create a two piece mould. Hot Glass was then blown into each mould taking on as much detail as possible.
Once the pieces were cooled in a controlled atmosphere, they were then cut, ground and drilled using diamond tools.
The final touches involved sandblasting and gold leaf gilding.

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PANPIPES

ചന്ദ്രഗീതം

'Chandra Geetham' Romantic Song

Lyrics - **Sabu Karedan** | *Music* - **Noby Paul**
Vocals - **Noby Paul & Meryl Kallickal** (New Jersey)

BGM & SHEHNAI -**Ajayan KS** | *Sitar* - **Sitar Xavier**
Tabla - **Boby Mathew** | *Flute* - **Subhash Cherthala**
Carnatic Violin - **Ajith Edapally** | *Track Mixed* - **Joby Perambra**

Vocals Recorded, Mixed & Mastered
Noby Paul @ peaks n lows pro audios New Jersey
DOP -**Two Frames, Noby Paul & Hanok V Sabu**

Video Editing - **Noby Paul**
Title & Poster Design - **Saju**

...Releasing soon

Seeking New Singers

GEMS OF MEDIEVAL ARCHITECTURE IN THE CAUCASUS

Contribution:
Simonetta Gatto - Author

One of the 85 territories making up the Russian Federation is called the Republic of Ingushetia, a mountainous region bordering Chechnya and Georgia in between the Black and Caspian seas. Its people are the Inghush and Nakhs, who probably migrated here from the Fertile Crescent over 10,000 years ago.

They are now Sunni Muslims who follow their own laws and speak their own language, whose ancestors have been building fortifications since the 3rd millennium BCE.

Towers appeared around the 1st century CE, with a boom between 900 and 1200 CE when over 120 were built mostly within fenced villages containing other towers plus a church, a community hall, and a mausoleum with the bones of the dead.

Less than half were built for military purposes, containing an armor, and massive wooden shutters blocking the entrance on the second floor, which was placed in such a position that it could not be rammed. They were the tallest, up to 30 meters high on six floors, riddled with arrow slits through which it was possible to watch the surrounding, send signals, and aim at the enemy on the ground.

The others were homes, 10 to 20 meters tall on 2-5 floors, with the entrance on the second floor which was accessible with a removable ladder.

DEVIL'S BIBLE

Contribution:
Simonetta Gatto - Author

The Codex Gigas, also known as the Devil's Bible, is famous for three reasons: it is the largest illuminated medieval manuscript in the world, it is so perfectly and uniformly written that the feat appears inhumane, and it contains a large full-page portrait of the Devil.

Written sometimes between 1204 and 1230, the book is 92 cm tall, 50cm wide, 22 cm thick, and weighs around 79 kg. It initially contained 320 leaves of vellum reputedly made from the skins of 160 donkeys (at two pages per donkey, the skins would have covered an area of 142.6 square meters) though twelve leaves were removed at some unknown date for some unknown reason. Very large illuminated bibles were a typical feature of monastic book production, but even within this group, the page-size of the Codex Gigas is exceptional.

The manuscript is written using the carolingian minuscule, a popular and highly legible medieval script. It contains many detailed illuminations, mostly decorated letters and geometrical or plant-based forms, except for a squirrel perched on top of an initial, a portrait of Josephus, and the infamous caricature-like portrait of the devil. There are also two images representing Heaven and Earth complete with the sun, moon and stars, plus a planet made of sea with no landmasses.

The Codex is bound in one volume, with thick wooden boards covered in white leather decorated with blind stamps, none of which has been seen elsewhere. Both boards have metal fittings – in the four corners and in the center – each one masterfully decorated and containing a raised button on which the book was supposed to rest.

THE HISTORY OF USING CHEETAHS IN IMPERIAL HUNTS

Contribution:
Simonetta Gatto - Author

Cheetahs are timid animals who like to live on their own, making them ideal, but still dangerous pets. The ancient Egyptians knew this, and imported them from the south to keep as personal companions, sometimes mummifying them after their deaths. They are also one of the fastest animals on earth, able to accelerate from 0 to 103 km/h in just three seconds and reach speeds of over 120 km/h, using their tails as counterbalance to change direction at will – making them ideal killing machines during a royal hunt.

We don't know who was the first person to notice this potential and find a way to train them, but we know they were used as hunters by the Sāsānid king of kings Bharām Gūr during the fifth century CE. The next evidence of a cheetah hunting for humans comes one hundred years later from a painting in China dated to the Tang dynasty, followed by an Arab book on hunting from the tenth century, through which we discover that it was easier to train adult cheetahs because they had learned the basic skills from their mothers.

At about the same time we have a record of the King of England parading in the Norman city of Caen with a chained cheetah sitting on a horse behind him, which could mean it was a hunter because hunting cheetahs often rode horses, and one hundred years later we have a book telling us that King Arthur used to like giving them away as royal gifts. This book contains a chapter mentioning mythical battles between cheetahs and hares, which could mean the cats were used to hunt the hares, but we cannot be sure.

What is sure is that the Holy Roman Emperor Frederick the Second, a great hunter, imported hunting cheetahs from Tunisia in 1239.

CHAUSATH YOGINI TEMPLE

Hirapur's Chausath Yogini Temple (64-Yogini Temple), also known as Mahamaya Temple, is 20 kilometers from Bhubaneswar, the state capital of Odisha in Eastern India. It is dedicated to the worship of the yoginis, goddess-like beings who are considered auspicious. >>

CHAUSATH YOGINI TEMPLE

The aspect of Religious:

The yogini temple in Hirapur is a tantric shrine with hypaethral (roofless) construction because tantric prayer rituals include worshipping the bhumandala (environment made up of all five elements of nature – fire, water, earth, air, and ether) and yoginis who are thought to be capable of flight. The yogini idols depict female figures standing on the heads of animals, monsters, or humans, symbolizing Shakti's victory (Feminine power).

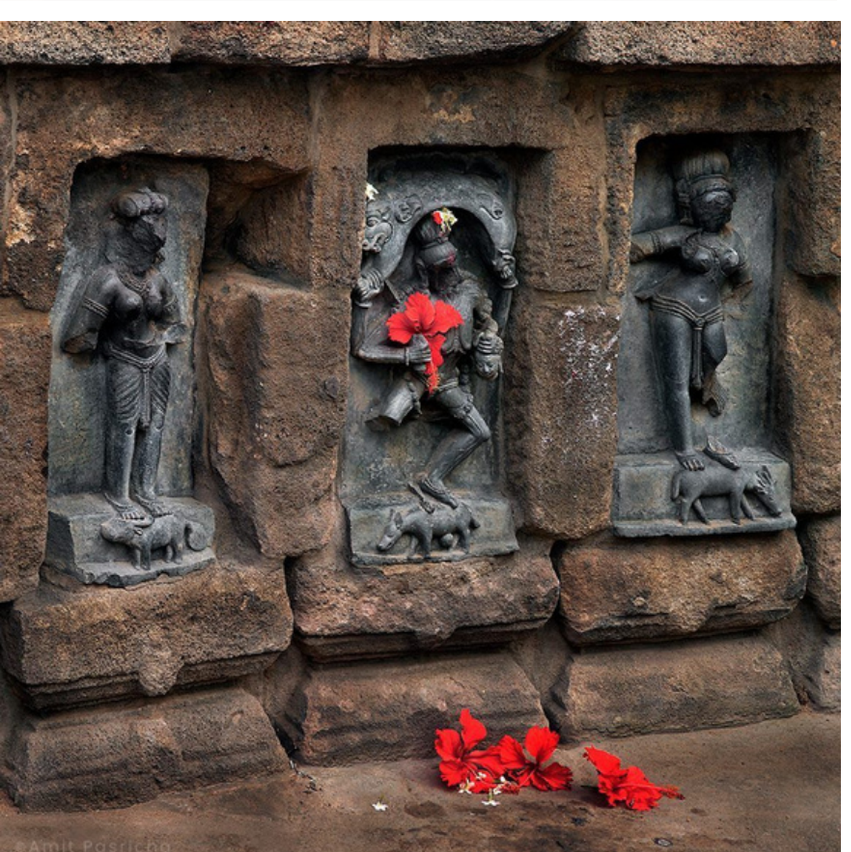
Rage, grief, pleasure, joy, desire, and happiness are all expressed by the idols. In Hindu mythology, the number 64 appears in various forms, such as Klá for time, Kal for performing arts, and so on. Yogini temples can also be found in Ranipur-Jharial in Odisha's Balangir region, as well as seven other locations in India. >>

CHAUSATH YOGINI TEMPLE

History:
Queen Hiradevi of the Bramha dynasty is thought to have built the temple in the 9th century. According to local priests, the Goddess Durga took the form of 64 demi-goddesses to slay a demon at the temple. The 64 goddesses, who are equated with yoginis, begged Durga to build a temple in their honor after the battle.

The Archaeological Survey of India now looks after the temple complex. Kalapahad, a 16th-century Muslim general who converted to Christianity, is said to have stormed this temple and destroyed the Murtis. He is infamous for destroying the temples of Puri and Konark. >>

CHAUSATH YOGINI TEMPLE



Architecture:

The temple is modest and circular, with a diameter of only 25 feet. It's hypaethral and made of sandstone pieces. The circular wall includes niches on the inside, each containing a Goddess statue. Sixty-six of the sixty-four black stone idols have survived. They encircle the temple's primary figure, Goddess Kali, who stands atop a human head, symbolizing the triumph of the heart over the mind. According to some historians, the Chandi Mandapa once housed a Maha Bhairava idol. >>

CHAUSATH YOGINI TEMPLE

The temple appears to be built on a mandala layout, with concentric circles forming around a Shiva in the inner sanctum, who is encircled on all sides by four Yoginis and four Bhairavas. The temple's plan has the shape of a yoni-pedestal for a Shiva lingam, with the circle accessible via a projecting entrance tunnel. >>

Standing goddesses and their animal carriages are shown in the Yogini pictures (vahana). The Yoginis are completely naked except for their bejeweled girdles, from which hang thin skirts that serve as light ornamentation on their legs; they wear bracelets, armlets, necklaces, and anklets. The yogini images are 40 cm tall and made of dark chlorite rock, standing in various poses on plinths or vahanas, their animal vehicles; most have “delicate features and sensual bodies with slender waists, broad hips, and high, round breasts,” with varying hairstyles and body ornaments, according to scholar István Keul. <>

CHAUSATH YOGINI TEMPLE

Rati is a bilingual poet (who writes poetry in English & Hindi), writer and journalist based in Dehradun. She has 2 poetry collections in English to her credit. Her first book of poems 'The Sunset Sonata' has been published by Sahitya Akademi, India's National Academy of Letters.
Rati's 2nd poetry book 'I'd like a bit of the Moon' has been published by Red River. Her Hindi poems have appeared in journals and magazines like Samvadiya, Paakhee, Parikatha, Retpath, Yuddhrath Aaam Aaadmee, Kavita Bihaan, among others.

She has her own YouTube channel dedicated to poetry, books, and writing.

Rati is also a freelance writer and journalist with extensive experience in radio, television, and digital media. She has worked as TV news and Feature Correspondent for the New Delhi Bureau of China's Xinhua News Agency.

Rati has also done a fellowship with Radio Deutsche Welle in Bonn, Germany.

Rati has been running a poetry group called 'Moonweavers – Chaand Ke Julaahe' in Delhi for the past couple of years where she was previously based. Besides writing poetry, Rati loves talking, exercising, reading, and singing!

IMAGINE

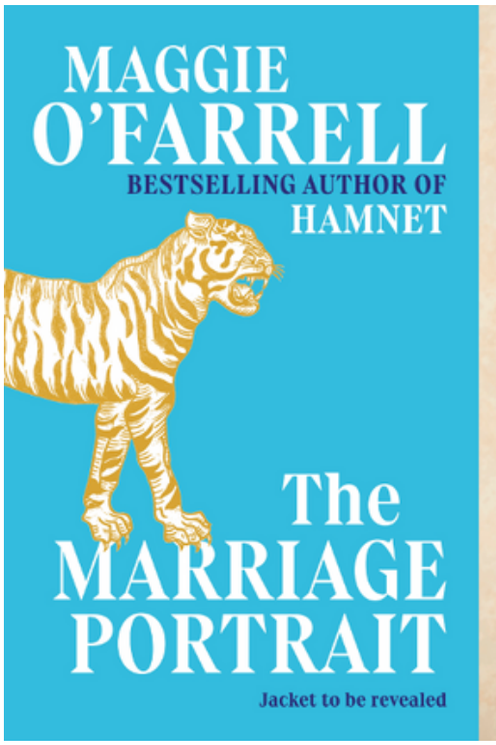
I
try to
imagine
a box full of words
shrink to basic, primordial sounds,
paper plastic imagery of over glazed
ceramics
of emotion.

I try to imagine these
become basic raw earth,
faces grown toxic with too much of
plotting and planning,
I try to imagine these
as raw, uncut fresh fruit.

To imagine
Is not like clockwork,
I try to imagine
things melting
into each other,
a musician
creating things by heart always,
a melody box
of heart’s eye
untainted by
ways of seeing
I try to imagine.

---***Rati Agnihotri***

ABOUT THE BOOK



Source:
Topping Books, UK

Maggie O'Farrell is the author of Hamnet, Winner of the Women's Prize for Fiction 2020, and the memoir I Am I Am I Am, both Sunday Times no. 1 bestsellers.

Her previous novels include This Must Be The Place, The Distance Between Us which won a Somerset Maugham Award and The Hand That First Held Mine which won the 2010 Costa Novel Award.

Florence, the 1560s. Lucrezia, third daughter of Cosimo de' Medici, is free to wander the palazzo at will, wondering at its treasures and observing its clandestine workings. But when her older sister dies on the eve of marriage to Alfonso d'Este, heir to the Duke of Ferrara, Modena and Reggio, Lucrezia is thrust unwittingly into the limelight: Alfonso is quick to request her hand in marriage, and her father to accept on her behalf.

Having barely left girlhood, Lucrezia must now make her way in a troubled court whose customs are opaque and where her arrival is not universally welcomed. Perhaps most mystifying of all is her husband himself, Alfonso. Is he the playful sophisticate he appears before their wedding, the aesthete happiest in the company of artists and musicians, or the ruthless politician before whom even his formidable sisters seem to tremble?

As Lucrezia sits in uncomfortable finery for the painting which is to preserve her image for centuries to come, one thing becomes worryingly clear. In the court's eyes, she has one duty: to provide the heir who will shore up the future of the Ferrarese dynasty. Until then, for all of her rank and nobility, her future hangs entirely in the balance.

EDAPPALLY
RAGHAVAN PILLAI
SAMSKARIKA VEDI
ARTIST
PROGRESSIVE
GROUP
മഴയ്ക്കും
കട്ടൻചായക്കുമിടയിൽ
BETWEEN THE RAIN
AND THE BLACK TEA
മഴയ്ക്കും
കട്ടൻ ചായയ്ക്കുമിടയിൽ
ചിത്രങ്ങൾക്കും,
ശില്പങ്ങൾക്കുമിടയിൽ
വരകൾക്കും,
വരികൾക്കുമിടയിൽ
ഞാൻ, എന്നെ
നിറച്ചിരിക്കുന്നു..
EXHIBITION OF PAINTINGS,
MURAL RELIEFS & SCULPTURES
Kerala Lalithkala Akademi Durbar Hall Art Centre Ernakulam
Gallery - A, B & C, 7-12 June 2022 11am - 7pm

FOREST BECKONS
WILDLIFE ART EXHIBITION
JUNE 1-5, By George Abhilash
DURBAR HALL ART GALLERY "A"
Durbar Hall Rd, Opp TDM Mall, EKM South,
June 1,2,3,4,5 Wed-Sun, 11 am to 7 pm
agk1984@gmail.com
PH:8848991152

Watercolour
By Latadevi NB

One Week One Shot

By:
SANJAY SEN

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West Bengal

With Nikon D500 - Nikkor 200-500 mm

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